

Across the New York Footlights

By George Jean Nathan

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The Washington Square Players have presented a new program of four small plays in their little theater in Fifty-seventh street, East, and say what one will for or against the exhibitions themselves have demonstrated once again that the playhouse which they inhabit is very probably the most interesting institution theatrical at the moment visible in New York. From the manner in which the handbill of the play is printed to the conduct of the ushers while the curtain is up, from the dressing of the stage to the direction of those performing upon it, this theater, in the hands of what Broadway alludes to as mere amateurs, is more attractively and effectively managed than nine-tenths of the pompous masque booths of the westward.

The choruses of the little theater have indeed carried themselves well, considering this and that. They are a beautiful lot, their minds seem gracefully empty of the yellow-backed banalities which so clutter the skulls of many of their senior professional producing colleagues; their spirit is one of quickstep and progress. And if some of the plays they have selected to produce seem not nearly so good as other plays easily within reach that they might have produced, let it be recalled in their favor that they have but lately begun to find themselves and that, while finding themselves, they have at least done nothing of so vaudeville an order of commonplaceness as have the professional impresarios of the briefer dramaturgy before them.

In the current will, the players have given a proscenium hearing to Zoe Akina, a young woman of the Middle West, whose play, "Papa," tickled bookmen by the thousand, but whose talents our White Light theatrical dealers have not thus far seen fit to invoke. Miss Akina is an interesting writing mind. There is to it the Continental flavor. "Papa" might almost have been written by Schnitzler himself. Her effort observable upon the Broadway stage is called "The Magical City"—is in no sense to be compared with this "Papa"; yet this second effort has still a manner, a touch. To be described as a free verse rendering, after a fashion, of the theme of Eugene Walter's "Easiest Way," the play suffers chiefly from a somewhat halting imagination at the critical points in its phraseology and evolution. Yet, as its virtues, it boasts a directness and a treatment unadorned with Sunday school mottoes. The curtain lifts on a studio whose great windows sweep out toward a Madison square bathed in the noon glow. In the amber lighted room hung with heavy purples, sits Petronella, who to the tune of the hurdy-gurdy has danced out of the slums to the Broadway stage. Now a creature of fine satins, this Petronella's name has been linked with that of a certain rich man, a scoundrel, and she is not averse to diminish the love for her of a certain ing poet boy. So the triangle. The end? A shot. The certain rich man dead with lonely Petronella who loved him better after all than she loved her poor young spinner-sobbing and short of phosphate body. The boy—the scandal hushed by the dead man's brother—being led quietly, blindly to a far-spreading train. This, the not particularly new story of Miss Akina's handiwork, is called "The enchanted palace is Gotham and here in the Magical City on the vine at its case-ment windows blooming at dusk, love like a moonflower blows whiter against the dark than lilies in sunlit gardens in the green and quiet country." It is the treatment, of course, rather than the overly bald theme that here commands the attention. The little play is exceedingly well put on.

Of the other pieces, "The Age of Reason," a bit of a satirical comedy by Cecil Dorrian, is the most diverting. Its tale is of a small youngster, who sets about handling the divorce problem of her parents and who, when finally she has succeeded in reuniting them by provoking a keen jealousy in the breast of the male, turns to the audience with a confidential smile and observes "Aren't they children?"

"Pierre Patelin," adapted and condensed from a French piece of the fifteenth century by Maurice Relonde, and a short drama called "Children," by Guy Bolton and Thomas Carleton, make up the balance of the evening. The latter is a rather crude melodramatic stage fable recounting the manner in which an aged neer-do-well who had been to save him from the bloodhounds who, already barking outside the door of the shack, have hunted him down for the venetian whites. "Patelin" is of interest mainly as a relic of another theatrical day. A favorite of William Winter's eighth Gallic great-grandfather's day, the farce was, several centuries later, played in altered garb, in London and, also, in altered garb, imported to this country sometime around 1800. Truth to tell, there is not much in it to get excited about at this day.

The acting of these various pieces by the Players is, in general, quite satisfactory. One or two of the ladies of the company display a marked tendency to overdo things, but by and large the work of the performers is creditable. The scenic embellishment of each of the four plays has been nicely thought out. Elizabeth Marbury's latest activity theatrical assumes the shape of a music show by Lawson Riggs and Cole Porter, entitled "See America First, 35 and displayed upon the Maxine Elliott theater's platform. The Messrs. Riggs and Porter are college lads out of Yale university, and their currently audible and endeavor possesses all the earmarks

of the typical 'variety show, saving alone the variety show's bounce and humor. Modeling their labors assiduously after the operas of Gilbert and Sullivan, the lads have succeeded in manufacturing, despite their laudable pattern and ambition, a most lack-lustre evening, and the pantaloons, male and female, to whom has been intrusted the burden of projecting their war through the proscenium arch, are of such a specie as to make the night air even more damp.

So peculiar is the mediocrity of the piece (save possibly for a comparatively droll lyric or two) and so blarney the young lady who maneuvers her person in the middle of the stage with the chorus grouped admiringly that the enterprise has been negotiated by angel money. The young lady in point, one Dorothy Eigelow, is so soulless, heavy-footed and generally unskilled a performer that it were difficult to believe a manager had cast her for a leading role without some powerfully persuasive cajoling. The libretto itself is divided into two acts. In these divisions, one meets with such familiarly familiar to the Indian who says "Chicago Massapequa Omega Chop Sup." The jest about the gentleman who, being a nut, had better watch out lest the squirrels catch sight of him, and the airy like. The tunes are of the stereotyped order and the orchestrations one-fingered. Assisting the exploited dame, one encounters in the cast of characters Samuel Edwards, a most, in this instance at least, morose sany; Clara Palmer, as a grotesque stock actress from Lima, Ohio, and John Goldworthy as the pink hero. There is some fancy leg-lifting by a Mr. Webb and a Miss Carter. Undoubtedly by way of confession, a goat is displayed upon the stage.

Grace George is concluding her successful and largely gratifying season of repertoire at the Playhouse with a serviceable presentation of Shaw's "Captain Brassbound's Conversion," the nature of which is, patently, already sufficiently familiar to our readers. In the company which the director has engaged for the interpretation of the Shaw manuscript are included Hubert Druce as Rankin, Lewis Edgar as Drinkwater, Robert Warwick as Brassbound, and Ernest Lawford as Hiallam. Miss George has, in a general way, done very well by her plans for the introductory repertoire season at this theater and the hope may be expressed that, upon her second baptism of the institution in the autumn, she will search even more imaginatively for dramatic manuscripts than she has in this, her initial period. Surely, this next season she will have no need to offer up such dubious things as "The Earth" and, in rivalry, such a thing as works as Mr. Jones' "The Liar." There are, at her fingers' ends, a full dozen of more apt pieces of foreign manufacture. Miss George has it immediate-ly within her power to make of the Playhouse a brilliant oasis in the Broadway theatrical sand waste. May we, therefore, wish her well and hope for an even more inspiring imagination and artistic courage in the coming year.

PROMISED NEXT WEEK.

"The Birth of a Nation." Never in the history of the theater has there been so widespread a demand for a play as there is for David Ward Griffith's magnificent spectacle, "The Birth of a Nation," which will commence an engagement at the New National Theater next week with daily matinees thereafter. In New York, Chicago, Boston, Philadelphia, Pittsburgh, St. Louis, Baltimore and Detroit the record made by this spectacle has been a record of phenomenal. Over five million people have enjoyed its wonders.

Few people realize that fifty people are required to properly present the public the gigantic production. There is an orchestra of thirty, expert electricians, operators, men to handle effects and others who make up a roster as large as that of most dramatic companies, in fact much larger than the average.

It is the massiveness in both material and manner of presentation of "The Birth of a Nation" that has made the public not only willing but eager to pay as high as \$2.00 to witness such a production. "Ben Hur" and "The Blue Bird" were supposed to be the high-water mark of stage spectacles. They sink into insignificance beside this epic of American history with its 5,000 scenes, 15,000 people, 3,000 riders and 100,000 details—the result of eight months of tireless labor and the expenditure of half a million dollars.

"The Yellow Ticket." By Michael Morton will be the offering of the Play Players next week.

"The Yellow Ticket" presents a story of social relations in the Russian empire and revolves around a girl who is engaged to give away government secrets, and who is provided with "A Yellow Ticket" in order that she may go anywhere in Russia without observing the restrictions against her. "The Yellow Ticket" is the badge of prostitution and how this pure girl makes her way with it from the settlement to visit her dying father in a hospital in St. Petersburg is dramatically told.

The designing and directed the police to track down the girl and find that she is living a good life while under the protection of "The Yellow

ticket" attempts to force his attentions upon her and from this point forward the action of the play is thrilling.

Paramount Pictures. For the first half of next week, beginning with Sunday, Marguerite Clark will be seen at Loew's Columbia in "Molly Make Believe," an adaptation of Eleanor Hallowell Abbott's story. Thursday, Friday and Saturday of the same week John Barrymore will be seen on the screen in the "Red Widow," adapted from the musical comedy of the same name.

Vaudeville. Houdini, the arch-escape celebrity, will be at Keith's next week. The surrounding bill embraces Claude Gillingwater, Edith Lytle and company in "The Decision of Gov. Locke," Truly Shattuck and Marta Golden, Franklin Ardell and company and "The Wife-Saver," Elsie Piller and Dudley Douglas, Bessie and Baird, Frank Mullane, Pielant and Scotland in "Helping Hubby," the organ recitals and the Pathe pictorial.

Burlesque. Low Kelly, famous for his original characterization as "Prof. Dope," comes to the Gayety next week in a new vehicle, entitled "Hello, New York." It was written by Junie McCree and is described as a musical revue. In its two acts, there are more than fifteen scenes. A chorus of thirty girls and ten male singers is a feature of the show. The supporting cast includes the Great Martelle, Lon Hascall, James Tenbrooke, Eileen Sheridan, Amata Fynes, Nettie Nelson and Cole Deckard. The musical comedy of the program is an important one and every number has been specially written for this company.

Feature Films. At Moore's Garden Theater next week the principal feature on Sunday, Monday and Tuesday will be Edith Story, Antonio Moreno and Edward Overton in "The Two-Edged Sword." The comedy attraction on these days will be Frank Daniels in "Mr. Jack, Nash Magnate." On Wednesday and Thursday the double feature program will include Hamilton Revelle in "The Brbe," and the ninth episode of "The Strange Case of Mary Page." For the remainder of the week the main attraction will be "A Fool's Paradise."

Feature Films. Florence Reed will be pictured at Moore's Strand Theater Sunday, Monday and Tuesday of next week in "The Woman's Law." For the remainder of the week the leading attraction will be "Colon, U. S. A.," designed as a sequel to "The Battle Cry of Peace," featuring Charles Richmond, Elinore Woodruff and others. Other features will be included in the daily programs.

"The Social Highwayman," produced by the World Film Studios, is the feature attraction of the Monday and Tuesday of next week. Edwin August and Ormi Hawley are the principal players. For Wednesday and Thursday of the same week the Equitable production, "By Whose Hands," in which Charles Ross, Muriel Eschrich and Edna Wallace Hopper are featured, will be shown. For Friday and Saturday Mary Fuller will be seen in the Bluebird feature photoplay, "The Strength of the Weak."

The Current Week.

CONTINUED FROM PAGE ONE.

period of the Roman wars, shows many fighting scenes, in which many buildings are destroyed and the cumbersome fighting machines of the days of triumphant Rome are shown in their death-dealing activity.

The story has to do with a Roman soldier and his scientific follower, Salambo, and their adventures in many lands, during which they face death many times, but, of course, finally return safely. Tomorrow William Garwood will be seen in a three-reel feature, "Lord John, the Fifth."

Lycium—"The Follies of Youth."

The Lycium Theater opens tomorrow and will present advanced burlesque of a high order at popular prices. "The Follies of Youth" is the opening attraction and is announced as a big musical revue, similar in nature to the Broadway successes and carrying a large and comely chorus of dainty, dashing girls. Matt B. Kolb, who is known as one of burlesque's greatest comedians, heads the fun-makers, and he is supported by such capable artists as Evelyn Price and Jimmie and Kittle Elliott. Omar, a beautiful dancer, will appear at all performances and give her original Oriental dances.

As a special attraction for the Monday and Friday performances, wrestling bouts have been arranged between Joe Turner, the local champion, and Matsuda, a Japanese champion. The management announces that a high standard of entertainment will henceforth be provided the patrons of this house.

New Belasco Offering
Coming April 24

April 24, at the Belasco Theater, David Belasco will present new comedy by Rol Cooper Megraw, entitled "The Lucky Fellow," with an exceptionally strong

cast. This includes Frank Craven, Otto Kruger, Harry Leighton, Haywood Green, Ivan Simpson, Rowland Lee, Charles Brokate, Allen Thomas, and the Misses Carroll McComas, Marion Abbott, Anne Meredith, Helen MacKeller, Ione Bright, Beverly West, Florence Dession, Alice Carroll, Lillian Spencer, Emily Callaway, and others.

Florence Roberts, star of the Pacific Coast company of "The Eternal Grind," has been obliged to bring her Western tour to a close, to begin rehearsals on a new play, for which she had made contracts before the McLaughlin play started West. Miss Roberts will end her tour in Los Angeles April 15.

AMUSEMENTS.

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THAT SMART MUSICAL COMEDY WHICH SCORED SUCH A HIT HERE EARLIER THIS SEASON

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A MIRTHFUL AND MELODIOUS MELANGE OF ELITE ZIP RETURNS TO THE

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TOMORROW NIGHT
With the ORIGINAL JOY-INFUSING CAST,
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Charles Judels, Zoe Barnett, Maudie Odell, Mignon McGibney, Nigel Barrie, Carl Lytle, Charles Lydecker, St. Clair Bayfield, Coralie Blythe, Allison McBaba, Gertrude Walzel and Percy Others, including a Dashing Chorus and
QUENTIN TOD AND HERMAN CLARKER,
Successors to Mr. and Mrs. Vernon Castle.
All the Big Song Hits Which Started the Whole Capital Singing and a New Song Hit, "Wedding Bells," Taken from "Very Good Eddie." This Season's Biggest Musical Comedy Triumph in New York.

NIGHTS AT 8:20, 50c TO \$2.00
WED. MAT., 25c to \$1. SAT. MAT., 25c to \$1.50.

15c—PRICES SUNDAYS AND HOLIDAYS—15c

10 A. M. 6 P. M. 10c 15c

STARS DATES PLAYS

ETHEL BARRYMORE TODAY MON. TUES. THE KISS OF HATE

No. 2—FRANK DANIELS in "Mr. Jack, Nash Magnate"

FLORENCE TURNER WED. THUR. ALONE IN LONDON

No. 2—Eighth Episode "Strange Case of Mary Page"

FRITZI BRUNETTE FRI. SAT. UNTO THOSE WHO SIN

No. 2—ETHEL TEARE in "FASHIONS AND FURY"

10 A. M. 6 P. M. 10c 15c

STRAND

BESSIE BARISCALE TODAY MON. TUES. BULLETS AND BROWN EYES

No. 2—FRED MAOE in "THE VILLAGE VAMPIRE"

MAE MARSH WED. THUR. HOODOO ANNE

No. 2—SENNETT'S COMEDIANS in "By Stork's Delivery"

BILLIE BURKE FRI. SAT. BY URGENT REQUEST PEGGY

No. 2—CARTOON COMEDY—DAILY HAPPENINGS

LOEW'S COLUMBIA
Continued 10:30 A. M. to 11 P. M.

Sunday Continuous 3 P. M. to 10:30 P. M. Program Changed Sundays and Thursdays

TODAY MONDAY TUESDAY WEDNESDAY

INIMITABLE

MARY PICKFORD

In "The Eternal Grind"

A DRAMA OF GREAT HUMAN INTEREST.

THURSDAY CLEO FRIDAY A WALLACE SATURDAY RIDGELY N REID

In "The Love Mask"

A Delightful Western Romance of a Woman Adventuress.

SYMPHONY ORCHESTRA OF COMMANDING EXCELLENCE

GRAND REOPENING

LYCEUM THEATER

MONDAY NIGHT, 8:15

ADVANCED BURLESQUE

"The Follies of Youth"

Featuring Nat B. Kolb, Comedian; Hazel Grant, Queen of Burlesque. Supported by a Company of Thirty, with a Big Beauty Chorus.

Extra Added Attraction Monday
Joe Turner vs. Matsuda "The Jap"

In the Biggest Wrestling Match of the Season.
NO ADVANCE IN PRICES
10c, 20c, 30c; a Few at 50c
ORDER NOW—PHONE MAIN 4360.

AMUSEMENTS.

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Only Theater in Washington offering exclusively American and foreign stars of the first rank.

KLAU & ELLINGER Present

HENRY MILLER AND RUTH CHATTERTON

In Jean Webster's Fascinating Comedy,

DADDY LONG LEGS

NEXT WEEK—D. W. GRIFFITH'S

"THE BIRTH OF A NATION"—See page 6.

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3 Months in Boston
A TRIUMPH EVERYWHERE!

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Twice Daily and Sunday. Mats., 25c. Eves., 25c to \$1.00. Buy Today

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EVA TANGUAY

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EXTRA David Belasco's Beautiful Former Star of "Kiss, Butterfly,"

Her Latest Triumph With a Role as Appealing and Powerful as "Butterfly."

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Keen & Morris, Chung Hwa Chinese Quartet, Roy Harrah & Co. Musical

Johanna, The Pipe Organ Recitals, The Pathe News Pictorial.

TODAY 2 & 5:15 — ADELE ROWLAND — Frank McHenry & Co.

Chas. Howard & Co. Will Oakland & Co. and All Last Week's Stars

and Hits. April 17, Houdini. April 24, Melville & Heath. Order Seats Now.

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In a Powerful Story of Modern Life, "THE STRUGGLE"

Tues. AND Wed. Robert Warwick and Frances Nelson

In a Virtue Drama of Alaskan Mining Camps, "HUMAN DRIFTWOOD"

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In a Great Problem Drama, "The Shadow of Doubt"

Sat. Return Engagement for One Day Only, ALICE BRADY

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Monday Continuous 3 P. M. to 10:30 P. M. Program Changed Sundays and Thursdays

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CHAS. H. WALDRON PRESENTS HIS FAMOUS

BOSTONIANS

HEADED BY THE INIMITABLE COMEDIAN

FRANK FINNEY AND FLORENCE MILLS

And An All-Star Cast, Including Kitty Mitchell, J. P. Griffith, Charlie Jansen, and Walter Johnson.

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